

Canon  
from the  
Trinity Hymnology  
for the  
5th Sunday (Rogation) after Easter



Saint Andrew of Crete  
English text: h.J.W. Tillyard  
SATB harmony: Clive Strutt

**Cover illustration:** 17th century fresco depicting Saint Andrew of Crete

© 1996 Arr. Clive Strutt  
All rights reserved

# Canon from the Trinity Hirmologion for the 5th Sunday (Rogation) after Easter by Saint Andrew of Crete

## Editorial Notes

This is an attempt to marry the English prose translation by the scholar H. J. W. Tillyard to the original Byzantine melodies to which the Greek originals were sung, and to provide this melodic setting with four-part unaccompanied choral harmony for SATB, for singing in the context of Western Christian worship.

The small boxed figures which appear above the stave are not intended as rehearsal figures, but show the place in the melodic line where each verse of the ode in the original Greek text started. In the Greek text the verses would have been metrically similar, but this feature has not been reproduced in the English translation.

The original rendering of the odes has been retained, despite the omission of Ode II except during Lent. There are, therefore, eight odes, numbered I, and from III to IX. Each title, however, for the sake of logic and clarity, has been prefaced ordinally with the Arabic numerals from 1 to 8.

Clive Strutt

11th June, 1996



CANON from the TRINITY HIRMOLOGIUM for the 5<sup>th</sup> SUNDAY (ROGATION) after Easter by SAINT ANDREW OF CRETE. Byzantine melodies, with the English translation of H.J.W. TILLYARD underlaid and harmonised in 4 vocal parts for SATB choir a cappella by C. STRUTT.

1) ODE I (based on the CANTICLE 'Miriam's Song' from Exodus ch. xv)

The land where-on the sun— nev-er shone nor saw it ev-er  
the— depth that the firm-a-ment of heav...on nev-er  
had seen laid bare— that did Is-ra-el cross— dry-shod, O—  
Lord;— and Thou didst— lead them to the Mount of thy—  
ho-li-ness as— they— sang— and— chant-ed, and chant-ed a



song- of tri-umph.

2) ODE III (based on the CANTICLE of Hannah from I Samuel ch.ii)

Stab-lish my heart, O Lord, which is

tossed by the waves of life bring-ing me to a

peace-ful hav-en, for Thou art God.

3) ODE IV (based on the CANTICLE of Habakkuk from Hab.iii)

I have heard Thy re-ports, O Lord, and I



dim. .... *p* 3 *p* cresc. .... *mf*

was af-raid. I saw Thy dis-pen-sa-tion and I

dim. .... *p* I cresc. .... *mf*

4

*f* glo-ri-fied Thee, O Friend of man.

4) ODE V (based on a CANTICLE from Isaiah ch. xxvi)

1 crescendo .... *mp* 2 *mf*

My wretch-ed soul fight-eth by night a-against the dark-ness of the

*p* crescendo .... *mp* *mf*

*f* 3 *ff* *f* dim. .... 4 *p*

pass-ions. O Sun of Wis-dom, pre-vent and pi-ty

*f* *ff* *f* dim. .... *p*

cresc. -- poco -- a -- poco 5 *mf*

me, mak-ing the rays of day to shine with-in me

cresc. -- poco -- a -- poco *mf*



crescendo sempre - - - [6] - - - - - f allargando - - -

where-by night may be il-lum-in-at-ed with bright-ness.

crescendo sempre - - - f

5) ODE VI (based on a CANTICLE from Jonah ch. iii)

As Thou sav-edst the pro-phet from the whale, O Lord, bring me-

cresc. - - - [3] - - -

cresc. - - -

(cresc.) - - - f [4] (h)

up, I pray from the depth of in-vin-ci-ble

(cresc.) - - - f

dim. - - - mp [5] cresc. - - -

pass-ions, that I may con-tin-ue to be-

dim. - - - mp cresc. - - -

(cresc.) - - - mf

--hold Thy ho-ly tem-ple

(cresc.) - - - mf

## 6) ODE VII (based on a CANTICLE from the Apocryphal Book of Daniel)

1 *p* The prayer of the Chil-dren was a quench-er of

2 *mf*

3 *cresc.* fire; the fur-nace that cooled was a

4 *f* her-ald of won-der; for it naith-er scorched nor burned the

5 *mp*

6

7 *f* sing-ers of God, the God of our fath-ers.

*mf*



7) ODE VIII (based on the CANTICLE of the Song of the Three Holy Children  
from the Apocryphal Book of Daniel, ch.iii)

Handwritten musical score for ODE VIII, featuring vocal lines with lyrics and piano accompaniment. The score includes dynamic markings (mp, mf, f, ff) and tempo/force instructions (cresc.).

**1** mp  
Com---pa---ny— of ang---els, ass---em-bly of men,

**2** mf

**4** mp cresc. ----- **5** ----- f  
priests, — too, praise the King — and Cre---at---or

**6** , mf f  
of all. — Bless — Him, — ye Le---vites, and ye

**8**

ff  
peo-ple mag-ni---fy Him for ey--er.

## 8) ODE IX (based on the New Testament CANTICLE 'Magnificat')

1) *cresc.* *f* *mf* *f* *dim.* *mf*  
 Be-cause He that is might-y hath done great things for thee,

2) *mp* *cresc.* *mf* *dim.* *p*  
 mak-ing thee a ho-ly vir-gin aft-er child-bear-ing,

3) *cresc.* *mp* 4)  
 as hav-ing borne the Mak-er of all with-out be-get-ting—

5) *mf* *f*  
 there-fore, O Moth-er of God, we mag--

ni-fy thee.

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It consists of five systems of music. The first system (1) is in 8/8 time, with a key signature of one flat (B-flat). The second system (2) is in 5/8 time, with a key signature of one flat. The third system (3) is in 3/8 time, with a key signature of one flat. The fourth system (4) is in 7/8 time, with a key signature of one flat. The fifth system (5) is in 3/4 time, with a key signature of one flat. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings (crescendo, decrescendo, fortissimo, mezzo-forte, piano). The lyrics are written below the vocal lines.



